

# FOUR COMPANIES TO GIVE OPERA IN NEW YORK

## In the Concert Field

Continued from page eight

In the world which can boast of as many excellent concert and operatic artists as America can. Among the many great artists who have contributed toward the recognition of Americans in these two fields of musical endeavor we find such well known names as Mary Garden, Louise

Homer, Geraldine Farrar, Emma Eames, Olive Fremstad, Rosa Ponselle, Carolina Lazzari, May Peterson, Anna Case, Maud Powell, Florence Macbeth, Olga Samaroff, Mary Jordan, Dorothy Jordan, Henri Scott, Vera Curtis, Hulda Lashanska, Cecil Arden, Lucy Gates, Christine Miller, Nevada van der Veer, Marcella Craft, Clarence Whitehill, Herbert Witherspoon, David Bispham, George Harris, Jr., Orville Harrold,

Charles Hackett, Arthur Hackett, Paul Althouse, Thomas Chalmers, Arthur Middleton, Reed Miller, Oliver Denton, Suschka Jacobson, Max Rosen, Lila Robeson, Kathleen Howard, Namara, Olive Kline, Marie Tiffany, Helen Stanley, Margaret Romaine and many others.

Widespread propaganda along musical lines is a new thing in this country, and it is being urged on a wholesale plan because we are beginning to realize that if we allow the foreigner to gain the foothold he had during and previous to the war that our own activities will not only not develop, but will be irreparably lost.

Much is being done for Americanization in various branches, but there is

little as vital as music, for music embodies many things. It covers, to a great extent, entertainment as well as education, and, what is vastly more important, it induces the great fundamental language, that is music that the nations have found their fullest and richest expression, for much that is involved in the process of national evolution lives in song and all other musical development. The song of a nation tells of its language, its poetry, philosophy, religion and creative ability. Therefore, although we do not want to eliminate the foreign artist or his music, we want to be certain that sufficient weight will be put in the balance to tip the scales in favor of native talent.

## Repertories and Singers

By Grenville Vernon

The opera season of 1919-20 is to be of truly stupendous proportions. No less than four opera companies have already announced their seasons and in all probability there will be

GIULIO GATTI-CASAZZA



Director of the Metropolitan Opera Company

several other of the neopatric Italian organizations which will make New York their habitat for at least a week. New York is apparently the mecca of all operatic impresarios inhabiting the North American continent, and apparently they do not fear any lack of public support. As to the brilliance of the season, that is a question to be decided later, but the will and the enthusiasm are evidently here in abundance. The four opera companies already announced for New York are the Metropolitan, the Society of American Singers, the Chicago and the Star.

The Metropolitan comes to us in its twelfth season, under the direction of Giulio Gatti-Casazza, and from the size of the subscription list it bids fair to surpass in popular attendance any of the preceding eleven years of his consulship. In accordance with the policy followed of late years, Mr. Gatti-Casazza has announced a number of novelties and revivals. Of these one is to be an opera by an American, an announcement which again proves the good faith of the institution in the recognition of the native composer. This work is "Cleopatra's Night," by Henry Hadley, with a libretto by Alice Leal Pollock, founded on the story by Theophile Gautier. "Cleopatra's Night" will on this occasion receive its first production on any stage. Another world premier will be "L'Oiseau Bleu," of Maurice Maeterlinck, music by Albert Wolff, one of the most promising young French composers. The opera, which will be sung in French, will be given for the first time on any stage at the Metropolitan Opera House for the benefit and under the auspices of the French-Belgian and American Relief Committee for the Restoration of Belgium.

There also will be presented two other novelties. "Zaza," a lyric drama in four acts, book and music by Leoncavallo, famous as the composer of "Pagliacci," and "Eugene Onegin," a lyric drama in three acts after the poem of Pushkin, music by Tchaikovsky, one of the masterpieces of the Russian school. These will be sung in Italian. There will also be four revivals. "L'italiana in Algeri," opera-buffa in three acts, book by Ucelli, music by Rossini, is a work which has certainly not been given in America for many years, if indeed it has ever been performed. It is said to be in the style of "Il Barbiere di Siviglia," and Mr. Gatti-Casazza looks forward to its production with great enthusiasm. Hadley's "La Juive," which will be sung during the first week, is to be given in French, and there will also be a revival of Massenet's "Manon," with the introduction of the "Coeur de Reine" scene, which has not been given in New York for many years. A special interest this year, inasmuch as the libretto is by Gabriele d'Annunzio,

cially interesting revival will be that of Wagner's "Parsifal" in an English translation by Henry Edward Krehbiel. Some of the artists who are to appear in these novelties and revivals have already been announced. The chief parts, those of the two children in "L'Oiseau Bleu," will be taken by Raymond Delaunoy and Mary Ellis, the latter a twenty-one-year-old American girl who made her debut with the company last year, and who has already shown a lovely voice and an unusual dramatic sense. The chief protagonist of "Zaza" will of course be Geraldine Farrar, who will also be the Manon to the Des Grieux of either Charles Hackett or Orville Harrold. The chief female part in "L'italiana in Algeri" will be sung by the new Italian contralto, Gabriella Besanzoni, while "La Juive" will have as its protagonists: Rosa Ponselle and Enrico Caruso. Mr. Hadley's American opera will have Frances Alda as Cleopatra and Orville Harrold as the slave.

Sumptuous scenery and costumes have been planned for all the new works. Boris Anisfeld is painting the scenery and designing the costumes for "L'Oiseau Bleu," and the fantastic ravishes of the Russian painter ought to have full play. "Cleopatra's Night" has been entrusted to the young American painter Norman Bell-Geddes, while "L'italiana in Algeri" is to be set by the Russian painter, and "Eugene Onegin" and Willy Pogany that of "L'italiana in Algeri."

In the staff of conductors there is but one change, M. Albert Wolff succeeding Pierre Monteux as the conductor of the French repertory. The other conductors, Messrs. Arturo Toscanini, Roberto Moranzoni, Gennaro Papi and Richard Hageman, remain, while Giulio Setti is again in charge of the chorus, and Richard Ordynski has been reengaged as stage director. As Rosina Galli remains as premiere danseuse and Giuseppe Boniglia as premier danseur, while the ballet school is to be under the management of Miss Margaret Curtis. Mr. Adolf Bolm, the well known Russian choreographer, has been reengaged for the stage management of the opera pantomime "Le Coq d'Or" and the ballet "Petrouchka," and Mr. Edward Siedle will retain his position as technical director, in which, aided by his efficient staff, he has so long rendered admirable service.

The new singers to appear this season as members of the Metropolitan are mostly Italian. There is Orville Harrold, remembered from Manhattan Opera days, and afterward with the Century Opera Company and the Society of American Singers; there is Carolina Lazzari, the contralto from Boston, of Italian blood but American birth, and last year a member of Mr. Campanini's force. There are also contraltos, and Gladys Annan, Ellen Dalossy, Margaret Farnam and Edna Kullgren, sopranos. The other newcomers are Gabriella Besanzoni, Italian contralto, who is said to be the artist of the first rank; Evelyn Scotney, an Australian coloratura soprano, Luise Berat, for years the French contralto with the Chicago Opera Company; Octave Dux, a Baritone, formerly of Mr. Campanini's forces; Renato Zenelli, a South American barytone, and Giovanni Martino, a Spanish tenor.

All the old artists of distinction, headed by Enrico Caruso, are returning. The Chicago Opera Association will come to the Lexington Theatre for a five weeks' season beginning January 26. Mr. Campanini announces a list of novelties which ought to prove exceedingly interesting. Like Mr. Gatti-Casazza, he too is to present an American opera, "Rip Van Winkle," by Reginald de Koven, with a libretto by Percy MacKaye, founded on the play made famous by Joseph Jefferson. Georges Baklanoff is to sing Rip. Montemezzis's opera "La Nave" seems of special interest this year, inasmuch as the libretto is by Gabriele d'Annunzio,

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About Plays and Players

By BIDE DUDLEY

THE "Broadway cast" idea is worrying the producing managers a lot these days. Frequently the actor without the reputation plays a rôle better than the one who is well known, but it's hard to make the public believe.

Arthur Hammerstein has a plan in mind whereby Broadway reputations can be turned out in jig time. Recently he has come in contact with Hugh Dougall, a voice instructor, of New York City, who has agreed to act as "scout" for the producer. Each year Mr. Dougall will bring to New York perhaps a score of talented young singers, and most of these will be given chances to play rôles in Hammerstein's Broadway shows long enough for the Hammerstein press agent, Joseph Potts Flynn, to paint their names on the Broadway roll of fame. Mr. Hammerstein has engaged, with the assistance of Mr. Dougall, Coralline Waide, a young soprano from the West, whom he considers a musical comedy "find."—Evening World.

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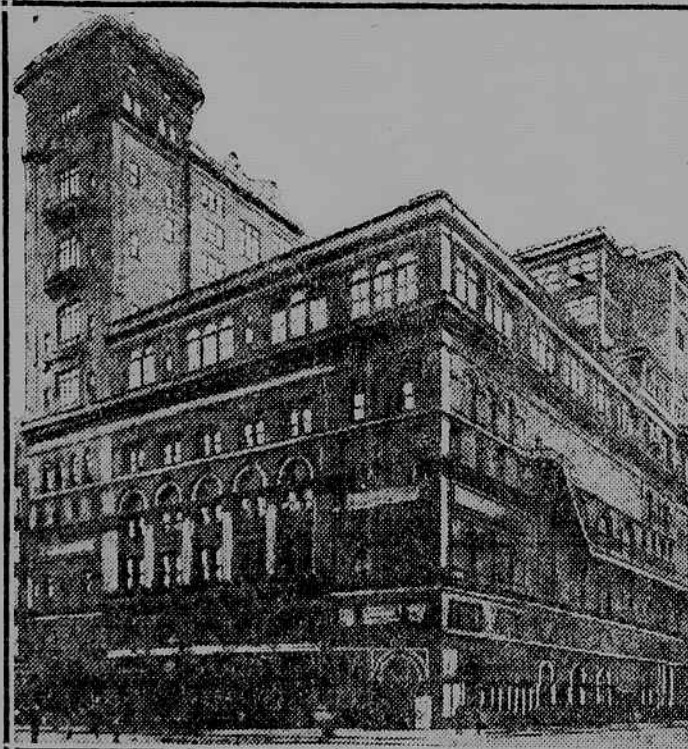
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